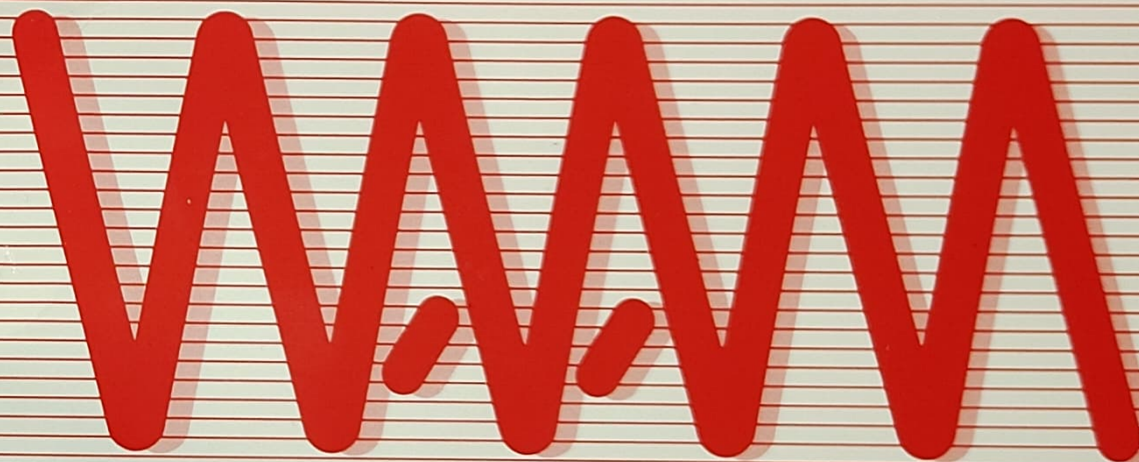






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WAAM is a non-profit museum service organization providing services to visual arts institutions throughout the United States. The exhibitions which are presented in this catalog are available to members and non-members of the Association, and have been planned to offer variety in content and cost. Each exhibition has been developed as a complete presentation accompanied by wall labels, introductory panel, and interpretive materials.

This catalog will be enlarged through regular mailings of supplement pages. Contact WAAM for information about other programs: Fine Arts Insurance, Professional Education, Visiting Specialists, and Annual Conference.

The following pages outline the procedures for scheduling and using WAAM exhibitions. For further information please contact WAAM, Exhibition Department, 270 Sutter Street, San Francisco, California 94108, (415) 392-9222.

General Information

EXHIBITION COSTS

Exhibitors are responsible for payment of the exhibition rental fee as well as incoming freight costs. The fee is calculated for a four week exhibition period unless otherwise indicated, and will be pro-rated for longer bookings.

Because WAAM's membership is largely based in the western states, special procedures have been developed to equitably distribute shipping costs:

ALASKA AND HAWAII CLAUSE: Exhibitions bound for Alaska or Hawaii will travel by air freight from the previous point on the circuit and must be returned to the west coast by air at the expense of the Alaskan or Hawaiian exhibitor.

CANADIAN CLAUSE: Canadian exhibitors agree to pay all customs charges incurred as exhibitions move into Canada and return to the United States.

MISSISSIPPI CLAUSE: Exhibitors east of the Mississippi River may be requested to pay one half of the return shipping costs if the following booking is in a state west of the Mississippi River.

BOOKING INFORMATION

Bookings are accepted in order of receipt. In making your request, please list a choice of exhibition dates in order of preference. A signed contract will constitute confirmation of the booking.

Please include opening and closing dates with your request. Approximately three days are allowed for installation.

REGISTRAR, PUBLICITY AND EDUCATIONAL MATERIALS

Complete packets of registrar, publicity and educational materials will be forwarded to exhibitors approximately two months prior to the opening date of an exhibition. The Registrar's Packet will include detailed instructions on handling, a packing list, and procedures for completing Condition Reports. Educational/Publicity Packets contain an inventory, sample press release, photographs and educational material pertaining to the exhibition. Catalogs or brochures are provided as indicated in each exhibition description.

INSURANCE

All WAAM exhibitions carry full wall-to-wall, all-risk insurance; however, the exhibiting institution shall be responsible for losses up to the \$100 deductible in the event of theft or damage which occurs at the institution. Exhibitors are required to exercise the greatest possible care in the protection and handling of the material. Any damage must be reported to WAAM immediately.

Never under any conditions insure a WAAM exhibition in transit for more than the carrier's minimum valuation, usually \$.50 per pound. All WAAM exhibitions are fully insured for the length of the circuit, including the transport period.

SHIPPING

Exhibitions are shipped via commercial carrier unless otherwise indicated. Exhibitors are responsible for incoming shipping costs. Shipments are arranged to arrive at each institution during the week prior to the scheduled opening date. WAAM cannot guarantee exact arrival dates, nor be held responsible for delayed shipments which are beyond our control. If an exhibition has not arrived at the institution four working days prior to the scheduled opening date, WAAM must be notified in order to initiate tracing.

CONDITION REPORTS

A Condition Report is included with each exhibition. Please follow the accompanying directions as to the use of the Report. It is imperative that a complete and continuous record of the condition of each piece in an exhibition be maintained at every institution on the circuit.

CREDIT

All printed materials, including catalogs, publicity materials, and introductory wall panels at the exhibition location must carry prominent credit to the Western Association of Art Museums. Additional credits to lenders or sponsors are required as specified on the exhibition contract. Exhibitors are requested to send WAAM copies of all announcements, articles or reviews relating to the exhibition.

Security and Handling Requirements

HIGH SECURITY EXHIBITIONS

Following is a description of the exhibition facility which is preferred for all WAAM exhibitions. THESE REQUIREMENTS MUST BE MET FOR ALL HIGH SECURITY EXHIBITIONS.

Exhibition facility must be a museum or limited access gallery initially designed (or remodelled) with the specific needs of an exhibition area in mind.

If the exhibition area is on the ground floor, any existing windows must be secured with an alarm system or covered by architectural barriers which would prevent access even if glass is broken.

Exhibition space should be a single-purpose area. No auxiliary events (classes, film, dance) may be conducted while the exhibition is installed.

Locked glass or plexiglas cases must be provided for small objects.

Supervision must be provided by professional guards or trained persons whose sole duty is overseeing the exhibition during open hours.

Night guards or an electronic system shall be provided when the exhibition is not open to the public.

Objects shall be handled by a trained registrar, curator, or preparator.

Special Requirements May Be In Effect For Some Exhibitions

Humidity control or special lighting requirements.

Stanchions, platforms, locked display cases, or other means of installation to prevent visitors from touching objects in the exhibition.

Van shipment.

MODERATE SECURITY EXHIBITIONS

An alternative exhibition space may be used for many exhibitions which do not require special security provisions. These are the minimum requirements for MODERATE SECURITY EXHIBITIONS.

Exhibition facility must be a gallery or secure exhibition area. A converted lounge or classroom may be suitable if all exits are secured with locks or panic bars, and access is limited.

Exhibition space should be a single-purpose area. No auxiliary events (classes, film, dance) may be conducted while the exhibition is installed.

Locked glass or plexiglas cases must be provided for small objects.

Supervision by guard, staff member, volunteer, or student must be provided at all times exhibition is open to the public.

Exhibition area shall be locked and secure when not open to the public.

Unpacking, installation, and repacking shall be done by persons experienced in handling art objects.

CANCELLATIONS

A penalty of 50% of the exhibition fee will be charged for each cancellation. Should a booking be cancelled within 100 days of the scheduled opening, the exhibitor will be responsible for the entire rental fee.

MUSEUM ACCESSIBILITY

The 1973 Rehabilitation Act includes prohibitions against discrimination on the basis of handicap in federal contracts and in programs and activities receiving federal financial assistance. Specifically, Section 504 of the Act provides that "no otherwise qualified handicapped individual in the United States . . . shall, solely by reason of his or her handicap, be excluded from participating in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving federal financial assistance."

In conformance with the Act, it is necessary that any institutions scheduling WAAM exhibitions comply with the National Endowment for the Arts regulations concerning accessibility.

For more information regarding the requirements of Section 504 of the Rehabilitation Act with respect to museum programs, we suggest that you contact WAAM, or the NEA, Arts & Special Constituencies Project, National Endowment for the Arts, 2401 E Street NW, Washington, D.C. 20506.

Exhibitions

Americans in Glass

In support of the belief that the American contemporary studio glass movement has evolved to become an artistic medium capable of creative individual expression, the Leigh Yawkey Woodson Art Museum has brought works together to form a major national exhibition. In the synthesis of the invitational and competitive exhibition formats, we are presented with such internationally recognized glass artists as James Carpenter, Dale Chihuly, Dan Dailey, Robert Kehlmann, Dominick Labino, Marvin Lipolsky, Harvey Littleton, Richard Marquis, Joel Myers, Thomas Patti, and Mark Peiser. These highly acclaimed glass artists are accompanied by a number of less well-known, yet equally astute, younger glass artists, who bring with them a freshness in approach and temperament.

The works included reflect an in-depth exploration of the multitude of forms and techniques possible within the medium of glass. A knowledge of historical techniques and a healthy respect for craftsmanship are translated into a contemporary idiom, finding culmination in the creative, ingenious, and personal presentation of the works in this exhibition. Fifty pieces have been selected for the traveling circuit from the exhibition FIFTY AMERICANS IN GLASS, that premiered at the Leigh Yawkey Woodson Art Museum, December 1978.



Thomas Patti, *Banded Bronze*, 1978
Modulated Air Frame, 1978



Howard Ben Tre, *Burial Box: Type 1*, 1978

This is a moderate security exhibition.

Fee

\$975 Member - \$1265 Non-Member

Number of Pieces

50

Number of Crates

11

Weight

1690 lbs.

Space Needed

2500 square feet (estimate)

Display pedestals and exhibition cases will be required for this exhibition

Available

March 1979 - May 1981

Catalog

25 included in rental fee

Contemporary Crafts: WESTAF Award Winners



Susan Nininger, *Erak, Erak: They Eat Peanuts*

Eleven artists were selected for awards and honorable mention under the Western States Arts Foundation 1977 Visual Arts Fellowship Program. The competition was open to craftspersons working in clay, fiber, metal, leather and glass. Winners were selected by jurors Lloyd Herman, Director of the Renwick Gallery of the Smithsonian Institution's National Collection of Fine Art in Washington, D.C.; Bridget McCarthy, Director of the School of Arts and Crafts in Portland, Oregon; and Paul Smith, Director of the American Crafts Museum in New York.

Each artist contributed several pieces to this exhibition which includes works in fabric, assemblage, glass, paper, ceramics, clay, sculptural leather, jewelry, metal-smithing and combinations of media. Participating artists are Victor Verbalatis and Michael Croft, Arizona; Ken Little and Richard Helzer, Montana; J. Pearson and Gail Reike, New Mexico; Lilian Bell, Ed Carpenter and Peggy Rycraft, Oregon; and Nirmal Kaur and Susan Nininger, Washington. This exhibition is made available through the cooperation of The Western States Arts Foundation, Denver, Colorado.

This is a moderate security exhibition.

Fee

\$800 Member - \$1040 Non-Member

Number of Pieces

45

Number of Crates

10

Weight

2595 lbs.

Space Needed

1600 square feet (estimate)

Available

October 1978 - March 1980

Catalog

20 copies included in rental fee

Friends of the Rag: Fantasy Apparel

Friends of the Rag is a Seattle based organization of artists and designers who translate the traditional forms of clothing and costume into an energetic and tactile visual art. A premiere performance by Friends of the Rag in 1978 at the Renwick Gallery, Washington, D.C. preceded this traveling exhibition. Fifteen artists were selected to create works specifically for a WAAM touring exhibition. By combining cloth, clay, creativity and cleverness, they interpreted the concept of travel literally, metaphysically, and esoterically.

Representative of the pieces is *Earth Through the Heavens* by Tandy Messenger. This spirit form wears a mask of ceramic and a cape depicting all her oceans, seas and continents in materials of satin and velvet, enhanced by threads of gold and silver. She is escorted by two low fire ceramic turtle-like creatures that have wings of gossamer and shells of glass and gold.

Humor as well as beauty are characteristic of the pieces in the exhibition, such as *Non-Stop Car Hop*, *Amelia Earhart Memorial Traveling Suit*, and the *Northwest Urban Backpacker*. Display forms are included with the apparel.

This is a moderate security exhibition.



Jeanne Dettler, *Western Fan Coat*



Jennifer A. Smith, *Nonstop Carhop*

This is a moderate security exhibition.

Fee

\$500 Member - \$650 Non-Member

Number of Pieces

16 costumes with display stands

Number of Crates

7

Weight

1675 lbs.

Space Needed

1600 square feet (estimate)

Available

February 1979 - June 1980

Poster

5 included in rental fee

Walter Askin Survey: 1969-1979

This is a high security exhibition.

Fee

\$1800 Member - \$2340 Non-Member

Number of Pieces

24 prints, 24 paintings

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

420 running feet (estimate)

Available

March 1980

Catalog:

8 included in rental fee



Secret Game, n.d., Relief Printed Intaglio

The WALTER ASKIN SURVEY: 1969 - 1979 will include 24 paintings and 24 prints spanning the last ten years. The exhibition reveals one of the West Coast's most lively, prolific and consistently high-quality painter/printmakers. It is the largest selection of the artist's work in a number of years and the first in-depth review.



Desert Song, n.d., Lithograph

Askin comments, "I continue to try to break through the fog of habit, to see freshly, to cook an upsetting, unassimilable, corruptive, subversive and undigestible visual stew."

Several years ago, in reference to an exhibition of the artist's works on paper, Linda L. Cathcart, presently Director of the Contemporary Arts Museum, Houston, wrote, "Walter Askin draws his imagery from all sources. His art embraces equally the traditional and the visionary. He combines architecture, landscape, figures, common objects and symbols with consummate skill and wit until each work becomes a tiny and unique universe. Before us he parades beautifully-colored tableaux of figures and objects. The works are portraits of a moment — fluid and whimsical, Askin combines the incredible and the ordinary with considerable charm."

This exhibition is made available through the cooperation of the University Galleries, University of Southern California, Los Angeles, where it is scheduled for exhibition in January 1980.

Caerulea: Ruins and Restorations

When the treasures of CAERULEA: RUINS AND RESTORATIONS is exhibited at the DeYoung Museum of the Fine Arts Museums of San Francisco in 1980, it will be a rare opportunity for museum visitors to view the fabricated treasures and artifacts of this imaginary island civilization which has been brought to life by artists Eleanor Rappe and Eleanor Bender. The artists have "discovered" a previously unexplored archeological site "south of the Sargasso Sea," and their efforts have brought to light a variety of objects and monuments disclosing the secrets of this long unknown culture.

"In a sense we have always been looking for Caerulea. Our search for these symbols which reveal man's attempt to transform his environment and the random activities of his life has led us to the discovery we share. . ."

Works in the exhibition include an embossed copper wall panel, carved "limestone" and "fresco" panels, a brass curtain depicting magical symbols, copper and pottery boxes and containers, codex sections painted on coconut bark which suggest historical events and ceremonial practices, and such unique "finds" as a gilded and decorated bird on a copper litter and a highly ornamented sceptre covered with shell, nuggets and branch coral. The objects demonstrate the fine Caerulean craftsmanship and design, and reveal the artists' unique printmaking techniques. The pieces suggest as well the religious, political and social structure of the Caeruleans, and these have been well documented by the artists in the catalog essays.

This exhibition is supported in part by a grant from The National Endowment for the Arts, a Federal agency.



"Shrine of the Feathered Heart"



"Embossed Leaf Curtain"

This is a moderate security exhibition.

Fee

\$975 Member - \$1265 Non-Member

Number of Pieces

28

Number of Crates

4 (estimate)

Weight

Unavailable at printing

Space Needed

130 running feet (estimate)

Available

Summer 1980

Catalog

5 included in rental fee

FEE REDUCTION

Deja Vu: Masterpieces Updated

This is a moderate security exhibition.

Fee

\$1170 Member - \$1520 Non-Member

Number of Pieces

Approximately 50: paintings, graphics, photographs, mixed media works.

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

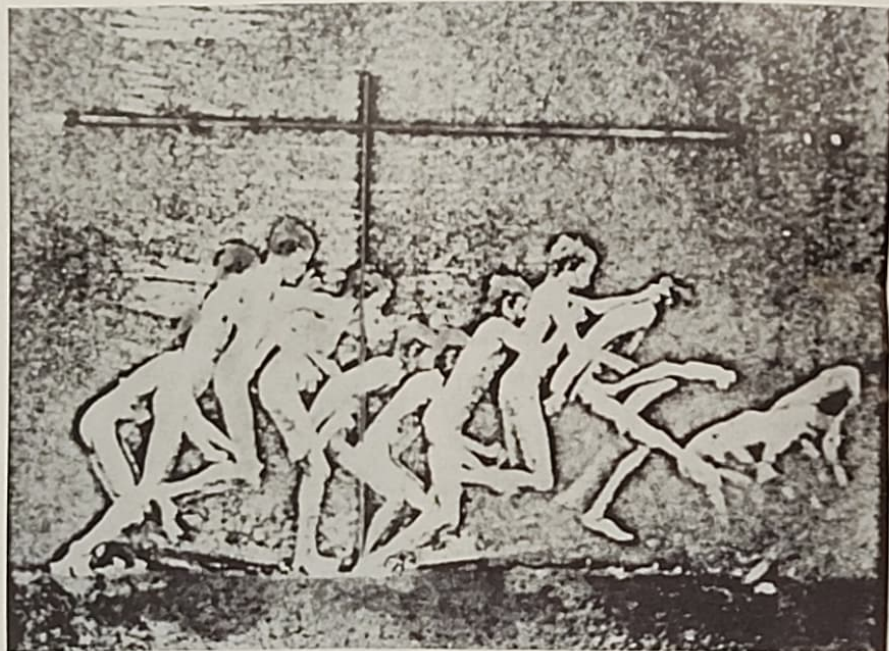
200 running feet (estimate)

Available

March 1980

Catalog

750 brochures included in rental fee



Jack Butler, *Jump*, 1975

DEJU VU: MASTERPIECES UPDATED presents 50 contemporary art works in which the point of departure is a well-known masterpiece, emphasizing art's derivative nature and cyclical sources of inspiration as artists update historically established universal signs and symbols. This exhibition carries on the tradition extended, for example, by Monet's "Olympia" of 1863, based on Titian's "Venus of Urbino" of 1538, with Giorgione's "Sleeping Venus" of 1500 as the original prototype.

Over the centuries, artists' sources have been overt or disguised in a subtle reference. Today, borrowing images from other artists has become widespread and apparent, perhaps due to the plethora of art reproductions on the market, the desire to discover artistic roots, and the fun of parody. The term, "deja vu," can be applied to this collection of work because the content gives the viewer the illusion of having already experienced something, when in actuality, the art is being experienced for the first time. The works in DEJA VU are based upon sources which range from pre-history, such as Judy Chicago's "Mother Goddess," to contemporary examples as in Richard Pettibone's spin-offs of Andy Warhol. The content of the exhibition is both objective and non-objective. Artists in the exhibition include: Robert Anderson, Walter Askin, Caroline Cochrane, Robert Colescott, James Endicott, Joseph Goldyne, David Hockney, Roy Lichtenstein, Mel Ramos, Betty Saar, Masami Teraoka, Joyce Treiman, and Ruth Weisburg, among others.

DEJA VU is made available through the cooperation of the Downey Museum of Art, where the exhibition was presented in 1978. A grant from the National Endowment for the Arts enabled WAAM to expand the Downey exhibition and develop a tour.



John Clem Clark, Caravaggio: Bacchus, 1976



Philip Pearlstein, *Female Model Reclining on Indian Rug*, 1974

Form and Figure

FORM AND FIGURE, a mixed media exhibition, has been curated for Miami-Dade Community College, North Campus, Miami, Florida by June Blum. The exhibition is humanist in theme, including artistic interpretations of the figure which range from realistic to symbolic. Each of the four participating artists, Nancy Grossman, Duane Hanson, Marisol, and Philip Pearlstein, has developed a personal language through use of the figure to convey experiences and emotion to make an uncompromising statement about the human condition. Ms. Blum has selected works which "individually are of outstanding quality or significance and that collectively demonstrate the remarkable variety of style and approach characteristic of artists using the figure. This diversity among artists is ... expressive not simply of artistic beliefs, but often of deeply-felt philosophies."

Nancy Grossman's leather restricted heads imply the paradox of the human condition; the figure is bound and rendered helpless by the leather bindings which, at the same time, convey an outward appearance of power. The figure is confined and cut off from use of the senses, yet powerfully protected. Duane Hanson reveals each aspect of his sculptural form with uncanny detail. The figure's striking verisimilitude puts the viewer in direct confrontation with the personality portrayed, for no barriers exist. In Pearlstein's tightly-composed paintings, figures are portrayed with the impartiality of a still-life, and though they may share space with others, each appears detached and uninvolved. A minimal personal experience takes place between the subjects or the viewer, and the works suggest modern-day alienation. Social statements prevail in Marisol's drawing and sculptures. Distorted versions of her own face as a mask are employed as abstractions symbolizing emotional experience. Traditionally contradictory terms, beauty versus aggression, or victim and attacker, suggest a dual statement about human existence.

Each of the artists in the exhibition conveys an originality and individuality of vision, and has a particular ability to delve beneath the surface portrayal of the figure. The exhibition includes six Nancy Grossman sculptures, four large-scale Philip Pearlstein paintings, "Maja" by Duane Hanson,



Nancy Grossman, *Brush*, 1973

and nine Marisol works: three sculptures, four masks, and two drawings.

FORM AND FIGURE appeared at Miami-Dade Community College, North Campus, Miami, Florida in October 1979 as "The Figure of Five." The traveling exhibition is made possible through the support of a grant from the National Endowment for the Arts, a Federal agency.

This is a high security exhibition.

Fee

\$1900 Member - \$2470 Non-Member

Number of Pieces

20

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

100 running feet, 2500 square feet (estimate)

Available

December 1979

Catalog

1000 brochures included in rental fee

Chicago Abstraction



Vera Klement, *Lake Variations*, 1977

The trend in Chicago abstract art represented in this exhibition is rooted in the theoretical and visual constructivist tendencies passed from the Bauhaus at Dessau through the "New Bauhaus" begun in Chicago by Maholy-Nagy in 1937, to succeeding generations of Chicago artists. Constructivist principles include using any material without prejudice, allowing a substance to assert its own qualities, relating art to an outside environment with economical form and continually revitalizing art with new materials and processes. The consequent abstraction allies itself with human perception, industry, engineering, architecture, and science.

The architectural toughness of Dennis Kowalski's sculpture and the elegant symbolism of Mary Stoppert's work take on non-traditional forms while working with the traditional materials of concrete, wood, rope and bricks. Andrea Blum's installation piece redefines space and alters the vision to accept its perspective. Her pieces incorporate glass, earth and light. The dynamic wall paintings of Nancy Davidson with their mathematically defined progressions titillate the eye as it moves along the line of arcing. Other artists included in the show are: Edith Altman, Vera Klement and Daniel Ramirez.

This exhibition is made available through the cooperation of the Marianne Deson Gallery, Chicago, Illinois.

This is a moderate security exhibition.

Fee

\$1300 Member - \$1690 Non-Member

Number of Pieces

15

Number of Crates

Unavailable at printing

Weight

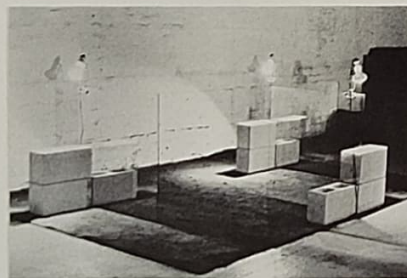
Unavailable at printing

Space Needed

200 running feet (estimate)

Available

November 1979



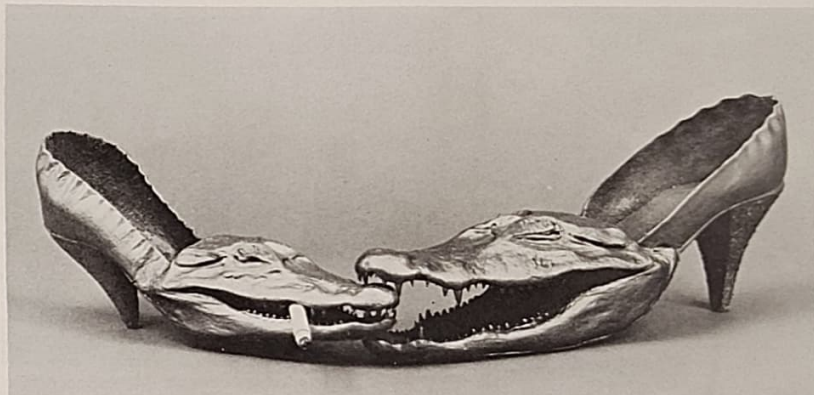
Andrea Blum, *Installation*, 1976

The Great American Foot

THE GREAT AMERICAN FOOT, a most unpedestrian salute to the humble foot, features works by artists and craftspeople from across the United States, as well as historical, contemporary, and fanciful footwear. The exhibition premiered at the Museum of Contemporary Crafts of the American Crafts Council, New York, and is sponsored by the Kinney Shoe Corporation.

Jim Dine, Les Levine, Tom Wesselmann, Roy Lichtenstein and Jasper Johns are among the more than seventy-five artists included in THE GREAT AMERICAN FOOT. Also featured are trompe l'oeil, surreal and witty ceramics by Jan Axel, Joe Bova, and Karen Breschi; sculpture in fiberglass, glass and wood by Lawrence Williams, Marvin Lipofsky, and Bruce Guttin; and whimsically adorned foot coverings in fiber by Elizabeth Gurrier and Norma Minkowitz. A monumental pair of inflated legs are of nylon ripstop by fiber artist Ann Slavitt.

Fantasy footwear has been crocheted, beaded, fiber-filled, tie-dyed, cast, handbuilt, slab built, carved, painted, varnished, molded, wet formed, feathered, glazed and quilted. In addition, THE GREAT AMERICAN FOOT presents a survey of historical and contemporary foot coverings, shoes worn by famous people, and photomurals depicting a wide variety of shoe and foot related scenes and subjects including Carter's inaugural walk, the first step on the moon, Fred Astaire dancing, political cartoons, the anatomy of the foot, and surprising foot and shoe facts.



E'wao Kagoshima, *High Heeled Dragon*, 1975

This is a high security exhibition. A portion of this exhibition will require van transport.

Fee

\$1900 Member - \$2470 Non-Member

Number of Pieces

171 pieces; 3 trays of slides

16 photomural panels

20 plexi wall units, 19 tubular bases

Number of Crates

26

Weight

8556 lbs.

Space Needed

270 running feet, 2800 square feet

Available

October 1978 to October 1980

Catalog

20 catalogs and 5 posters included in rental fee

Illustrations for Children: The Gladys English Collection



Janina Domanska, *Trumpeter of Krakow*

WAAM joins in the celebration of the Year of the Child by offering this exhibition of original illustrations from children's books. The works in this exhibition have been selected from the extensive Gladys English Collection of the California Library Association. The illustrations represent a variety of media, including pen and ink, wash, pastel, scratch board, lithography and watercolor, and were chosen from books published between 1924 and 1956. Adults will recall their childhood favorites; younger visitors will recognize these original illustrations from their recent experience.

Among the 42 old favorites are Margo Autin's *Peter Churchmouse*, Conrad Buff's *Navajo Child with Goat*, Barbara Cooney's *Little Women*, Edgar D'Aulaire's *Lief the Lucky*, and Beatrix Potter's *Peter Rabbit*.

This exhibition has been made available by the Sierra College Gallery, Rocklin, California, in cooperation with the California Library Association.

This is a moderate security exhibition.

Fee

\$500 Member - \$650 Non-Member

Number of Pieces

42

Number of Crates

5

Weight

545 lbs.

Space Needed

125 running feet

Available

January 1979 - October 1980



C.W. Anderson, *Ugly, Who Did Handsomely*

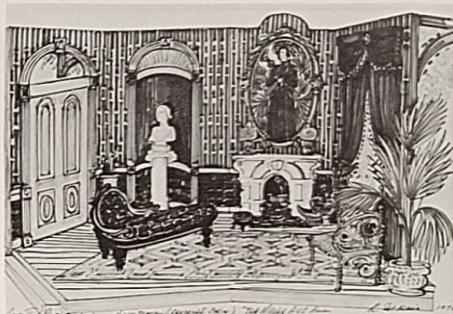
The Mother Of Us All

The set and costume designs by Robert Indiana for the opera *THE MOTHER OF US ALL* make an exciting exhibition which exemplifies relationships among the arts. The opera, with libretto by Gertrude Stein and music by Virgil Thomson, was first performed in 1947. Robert Indiana started designing the sets and costumes in 1964. A production of the opera took place in 1967 at the Tyrone Guthrie Theater, Minneapolis, and new designs were added for the 1976 performance by the Santa Fe Opera.

THE MOTHER OF US ALL presents a panorama of American history, the focus of which is the life of Susan B. Anthony and her struggles for equal rights for women. The vehicle for this journey through American history is Indiana's creation of a Model T Ford as a stage prop. Susan B. Anthony and the car become fused as the American dream of equality. Road signs and word signs are skillfully used by Indiana to integrate the visual and literal messages. Indiana's costume designs stand out with uncomplicated hard-edge clarity. They give a strong feeling of the divergent styles of the 200-year span of the opera.

The 79 pieces in this exhibition include preparatory drawings and architectural drawings in pencil, which show exactly how the sets were to be constructed, and cut paper designs. The medium of cut paper is particularly appropriate since the set and costumes were all made of felt. Thus, the technical staff could easily translate the cut paper designs and brilliant color of the paper into felt.

Loaned from the permanent collection of the McNay Art Institute in San Antonio, Texas, this exhibition offers an exhilarating view of a quintessentially American opera. The exhibition is circulated by WAAM with the assistance of a grant from the National Endowment for the Arts, a Federal agency.



Stage Set, 1976



Costume Design, 1966

This is a moderate security exhibition.

Fee

\$890 Member - \$1160 Non-Member

Number of Pieces

32 costume designs, 47 set designs

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

380 running feet

Available

November, 1979

Our Environment



This is a moderate security exhibition.

Arthur Mathews, *Dancing Girls #4*, ca. 1915

Fee

\$900 - \$1500 pending grants, please inquire

Number of Pieces

11 paintings, 5 prints, 4 photographs, 1 drawing, 1 sculpture, 1 carousel of 120 slides

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

150 running feet; projection area

Available

March 1980 - August 1981

Catalog:

750 illustrated brochures included in rental fee



Charles Christian Nahl, *Evening on the Sacramento River*, n.d.

This thematic exhibition demonstrates the changes in artists' perceptions of the environment over a span of 125 years. Their view of the environment, and man's place in the environment, has evolved as Americans have moved from a rustic and agrarian people to a contemporary urban society. The twenty-three works of art, in a variety of media, reflect the moral, social, economic and political attitudes of the times in which they were created.

Among the earliest works in the exhibition is *Bridal Veil Falls, Yosemite Valley* by Thomas Hill, an American landscape artist who fulfilled a "painterly manifest destiny." From the same period are paintings by Charles Nahl, William Hahn, and a photograph by Carleton Watkins.

By the turn of the century, the land was more settled and populated. As man began to take control of the environment, there was a shift in artists' representation of people in the landscape. The change is recognized by the size and dominance of the figures within the picture plane. Arthur Matthews, Xavier Martinez and Anne Brigman works are included from this period.

In a contemporary vein, a variety of interpretations of the environment are seen in pieces by Roy Lichtenstein, Imogen Cunningham, Bill Martin, and Christo's *Wrapped Walkways*, as documented by Marion Gray.

This exhibition has been curated for WAAM by Linda E. Evans with the cooperation and loans from the Oakland Museum, Crocker Art Museum, Mills College Art Gallery, Zara Gallery and San Francisco Museum of Modern Art.



Carleton E. Watkins, *Sequoia Gigantea* or "Grizzly Giant," ca. 1855



Peter Holbrook, *Redwood Creek-Roots*

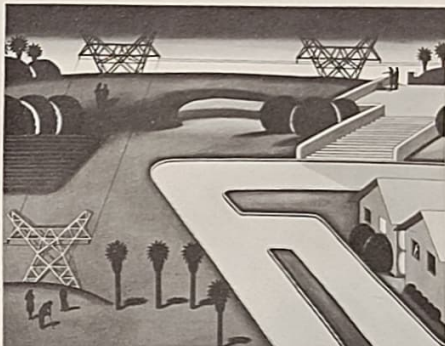
Chicago Currents: The Koffler Foundation Collection

The S. W. and B. M. Koffler Foundation Collection of paintings and sculpture by Chicago artists encompasses the spontaneity and vitality of the city's artistic temperament during the past 15 years.

Chicago has evolved an art of unique character which has influenced the development of a new generation of artists working elsewhere. Chicago imagist art has an explicit iconography employed to illustrate the sensibilities which are nurtured in that city. Fantasy abounds, yet other messages are awesomely direct. Many pieces in the exhibition are of a whimsical or humorous nature. Stylistic variations range from the explicit figuration of Roger Brown, James Nutt and Ed Paschke to the complete abstraction of Roland Ginzel and Ray Yoshida. Other artists include Sarah Canright, George Cohen, Edward Flood, Philip Hanson, June Leaf, Ellen Lanyon, Seymour Rosofsky, Art Green, Barbara Rossi, and Karl Wirsum.

The Koffler Collection was initiated in 1971 to encourage young Chicago artists to pursue and develop their work, and has recently been acquired by the National Collection of Fine Arts, Washington, D.C. The entire collection was exhibited in their galleries during the summer of 1979, and is traveling through the cooperation of Mr. and Mrs. Samuel W. Koffler and the National Collection of Fine Arts.

This is a high security exhibition.



Roger Brown, *Natural Bridge*



Ed Paschke, *Shoe Sack*

This is a high security exhibition.

Fee

\$2100 Member - \$2730 Non-Member

Number of Pieces

33: 24 paintings, 5 mixed media, 2 sculptures, 1 etching, 1 collage, 1 watercolor

Number of Crates

13

Weight

2900 lbs. (estimate)

Space Needed

220 running feet

Available

September 1979 - December 1980

Catalog

5 catalogs, 700 illustrated brochures included with rental fee

California Landscape Painting



Raymond Dabb Yelland, *Summer Morning near Los Gatos, California*

This is a high security exhibition.

Fee

\$1270 Member - \$1615 Non-Member

Number of Pieces

31

Number of Crates

8

Weight

2500 lbs.

Space Needed

150 running feet

Available

October 1978 - March 1980

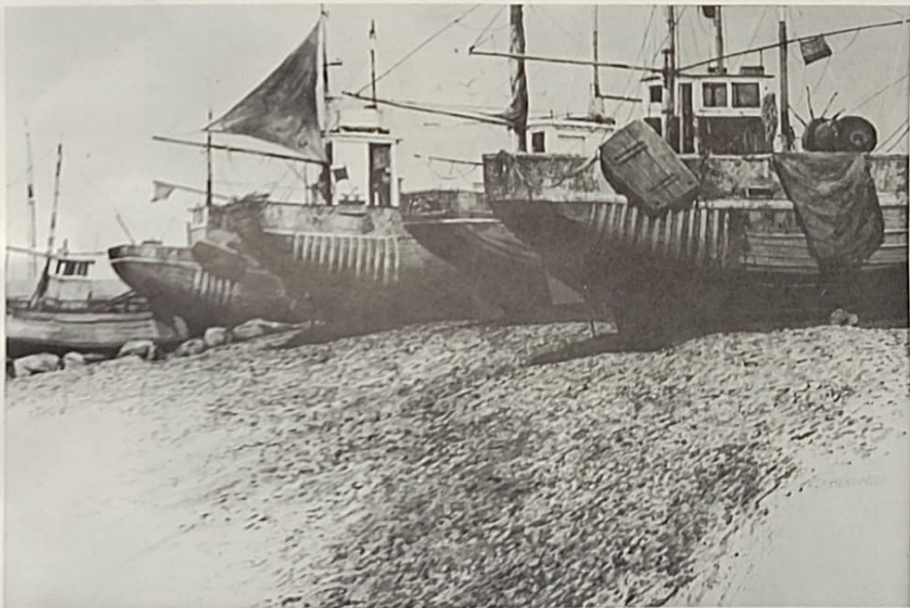
The paintings in this exhibition are selected from the distinguished collections of the Oakland Museum and John Garzoli of San Francisco. They have been assembled by George Neubert, Curator of Art of the Oakland Museum, to present a microcosmic view of the wealth of California landscape painting from the early 1860's through 1915.

Most of the early western landscape painters depicted a romantic, idealized view of California's magnificent mountains, valleys and rivers. The tight realism, meticulous detail and slick surface treatment of the Hudson River School and Düsseldorf styles pervaded the landscapes of Albert Bierstadt, Frederick Butler, and William Keith as seen in their works of the 1860's and 1870's. The 1890's reflect the

styles of Munich and Barbizon schools with the later works of William Keith and Thomas Hill, which are executed in a painterly manner with freer, more visible brush strokes. The earthy, tonalist paintings by Xavier Martinez and Guiseppe Cadenasso, characteristic of the early 1900's, indicate the Californians' influence by James Whistler, and a turn toward the aesthetic dominance of color and form, rather than subject matter. The exhibition concludes in 1915, the turning point in California art, with the new movements exposed at the Panama-Pacific International Exposition in San Francisco.

The exhibition is supported by grants from the National Endowment for the Arts, a Federal agency, and the California Arts Council.

National Watercolor Society: 57th Annual Exhibition



Gerald Brommer, *On the Beach at Hastings*

Forty paintings comprise this collection selected from the 57th Annual Exhibition of the National Watercolor Society. Founded in 1921 as the California Watercolor Society, the NWS has long been instrumental in establishing watercolor as an expressive and contemporary medium. The Annual Exhibitions of the NWS reflect current trends and techniques in use by leading watercolorists around the country. Paintings in the 57th Annual are aquamedia on paper,

unvarnished. Elements of collage or pastel may be incorporated at the discretion of the jurors. Members of this year's jury of selection were Millard Sheets, Chairman, George Gibson, Sylvia Glass, Mary Jane Kieffer, and Katherine Page Porter. The 57th Annual Exhibition was held at California State University at Northridge in November 1977. Thirty-eight paintings have been selected to travel.

This is a moderate security exhibition.

Fee

\$475 Member - \$615 Non-Member

Number of Pieces

38 paintings

Slide/Cassette NWS History

12 minute Film

Number of Crates

4

Weight

898 lbs.

Space Needed

200 running feet

Available

March 1978 - March 1980

Catalog

20 included in rental fee

Shopping in China: The Artisan Community in Canton 1820-1830



Before the advent of the camera, watercolors served to depict for Westerners those phases of Chinese life which defied verbal description. This exhibition consists of 40 gouache paintings done by an anonymous Chinese artist circa 1825, which reveal Chinese shop interiors in exquisite detail. These paintings are of particular interest because they focus on life in the Hongs of Canton, where foreign traders were confined. Each open shop displays the variety of goods in which it specialized — silk, clothing, shoes, jewelry, tea, rice, tobacco and spices, books, and pharmaceutical items. The paintings are historically important today, for they accurately portray commercial life in Canton in the early nineteenth century.

The works in the exhibition are on loan from the Museum of the American China Trade in Milton, Massachusetts, and are made available through the cooperation of International Exhibitions Foundation, Washington, D.C.

This is a moderate security exhibition.

Fee

\$950 Member and Non-member

Number of Pieces

40 drawings

Number of Crates

Unavailable at printing

Weight

600 lbs. (estimate)

Space Needed

125 running feet

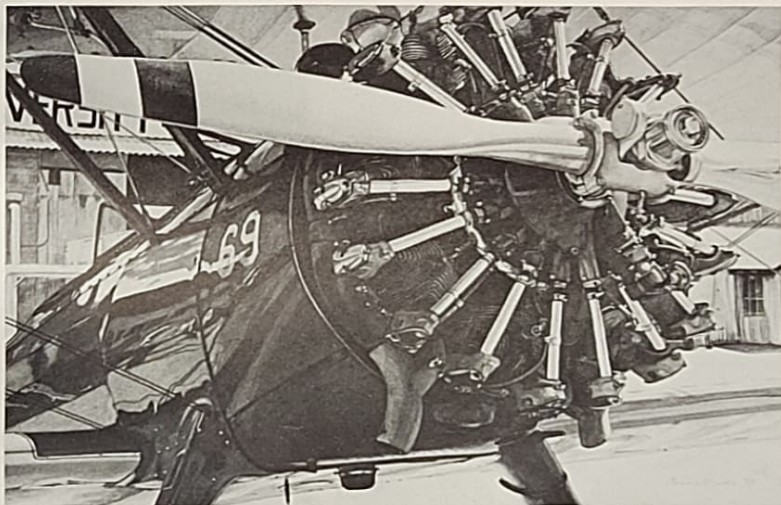
Available

May 1980

Catalog

50 brochures included in rental fee

Watercolor U.S.A. 1979

Donald Lake, *Waterbirds Series #2*, 1978

This collection of 40 paintings has been selected from WATERCOLOR U.S.A. 1979, a national competitive/invitational exhibition organized and sponsored by the Springfield Art Museum, Springfield, Missouri. WATERCOLOR U.S.A. was initiated by the Springfield Art Museum in 1962 and in the intervening years has become one of the largest and most respected national aquamedia painting exhibitions offered by a public institution. The purpose of the exhibition is to recognize and promote the mediums of acrylic, casein, gouache, watercolor and mixed media painting executed on paper.

The exhibition is selected annually from approximately 1500 entries submitted by artists living throughout the continental United States. WATERCOLOR U.S.A. has established

itself as a forerunner for the avant-garde. Although including many examples of traditional watercolor painting, the exhibition also encourages experimentation and reflects new techniques and trends applied by contemporary artists.

The 1979 exhibition was selected by William C. Landwehr, Director of the Springfield Art Museum; Carl Schmalz, Professor of Art at Amherst College, Massachusetts, painter and author of numerous books on watercolor painting; and Richard V. West, Director of the Crocker Art Museum, Sacramento, California. WATERCOLOR U.S.A. 1979 was exhibited at the Springfield Art Museum in May-June 1979.

Gib Neal, *Roller Series III*, 1979

This is a moderate security exhibition.

Fee
\$650 Member - \$845 Non-Member

Number of Pieces
40

Number of Crates
3

Weight
Unavailable at printing

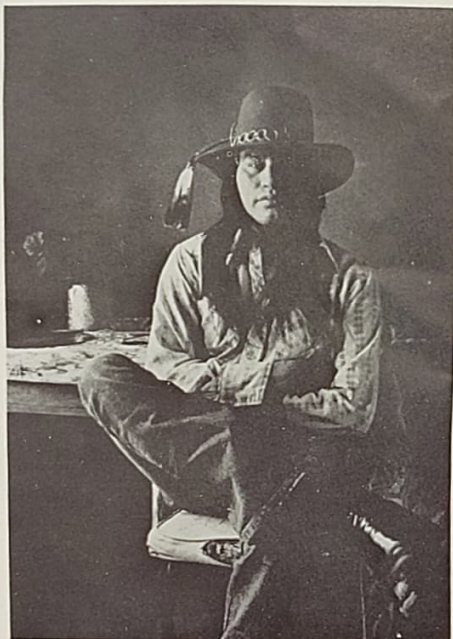
Space Needed
175 running feet

Available
September 1979 - August 1981

Catalog
35 included in rental fee



J.A. Anderson, Fool Bull



Don Doll, S.J., Sewel Makes Room for Them.

Crying for a Vision: A Rosebud Sioux Trilogy, 1886-1976

CRYING FOR A VISION: A ROSEBUD SIOUX TRILOGY, 1886-1976 is a photography exhibition reflecting the land, the people and the quality of life of the Brule Sioux on the Rosebud Indian Reservation from the turn of the century to the present.

The title, "Crying for a Vision," stems from Black Elk's translation of the ritual of the vision quest at the center of the Sioux Indian religion. He explains that visions "help us to realize our oneness with all things, to know that all things are relatives."

The Rosebud Sioux Trilogy highlights the collective work of three photographers who worked and lived among the Brule Sioux on the Rosebud Reservation in South Dakota. Together, the 120 photographs by John A. Anderson, Eugene Buechel, S.J., and Don Doll, S.J., document almost a century of reservation life, and a people's cultural transformation. The exhibition comprises, through these images, a subjective and deeply moving essay on the Brule Sioux enduring a long century of American life.

This exhibition is made available by the Mid-America Arts Alliance.



Eugene Buechel, S.J., Arthur White Feather and his wife Nellie Running on their wedding day.

This is a moderate security exhibition.

Fee

\$875 Member - \$1140 Non-Member

Number of Pieces

120 photographs

3 information panels

Number of Crates

5

Weight

750 lbs.

Space Needed

280 running feet

Available

March 1979 - August 1980

Catalog

100 brochures

50 posters included in rental fee

Colorado/New Mexico



Myron Wood, *Aerial, Ranch, Fountain Creek, Colorado*, 1974

This exhibition is a selection of photographs of southeastern Colorado and the nearby border lands of New Mexico, documenting the land, the people living there, the architecture and folkways. Photographer Myron Wood has been involved with the creation of a photographic archive for the Public Library of the City and County of Pueblo, Colorado. This unique and far-reaching project includes aerial views, agriculture, history, the incorporation of manmade structures into the landscape, and intimate views of the men and women who live on the ranches and in the small towns of this region of open spaces.

A sampling of the works in the exhibition includes such community gathering places as *Baptist and Christian Science Churches, Victor, Colorado*; *Los Hermanos de Nuestro Señor Jesus*; and the *Red Mill Restaurant, Trinidad, Colorado*; as well as the isolation of *Windmill, Winter Storm, Eastern Plains, Colorado* and *Ranch Sheds, Western Slope of Monarch Pass, Colorado*.

This collection of 63 photographs was organized by the International Museum of Photography at George Eastman House, New York and is made available to WAAM through the cooperation of the Colorado Springs Fine Arts Center. This is a moderate security exhibition.

This is a moderate security exhibition.

Fee

\$425 Member - \$550 Non-Member

Number of Pieces

63

Number of Crates

2-3

Weight

500-700 lbs. (estimate)

Space Needed

190 running feet

Available

September 1979

Catalog

2 included in rental fee

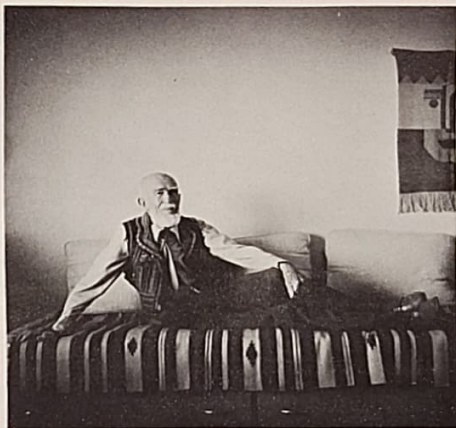


Myron Wood, *Sunshine Station, West of Clovis, New Mexico*, 1977

Imogen Cunningham: After Ninety

At the age of 92, Imogen Cunningham began making portraits of her peers. Though her death in June 1976 cut short her active participation, the work has been published as her third book through the University of Washington Press. Margaretta Mitchell wrote in her introduction to *After Ninety* that no words could describe advanced years as well as these photographs which are a result of Imogen's own confrontation with life after 90. "This is surely one of the most unusual projects ever undertaken by a photographer,... because in our culture it is the rare artist of any age whose work confronts this stage of life without fear, without condescension, but with self-identification and compassion." Imogen sought out lively and varied personalities to reveal in each face its long identification with life. The work constitutes a unique testament to old age in its dignity as well as in its despair and loneliness.

AFTER NINETY also contains 10 portraits and lesser known images selected from Imogen's earlier work. The exhibition has been made available through the Imogen Cunningham Trust, with assistance from the California Arts Council.



Imogen Cunningham, *Rol Partridge*, 1975

This is a moderate security exhibition.

Fee

\$450 Member - \$585 Non-Member

Number of Pieces

60

Number of Crates

2

Weight

370 lbs.

Space Needed

150 running feet

Available

January 1978 - February 1981

Catalog

After Ninety, Univ. of Washington Press, one copy included in rental fee

Bruce Davidson Photographs



East 100th Street, ca. 1965

This is a moderate security exhibition.

Fee

\$1200 Member - \$1560 Non-Member

Number of Pieces

117

Number of Crates

4

Weight

2560 lbs.

Space Needed

490 running feet

Available

October 1979

Catalog

BRUCE DAVIDSON PHOTOGRAPHS,
distributed by Summit Books, available for purchase

The 117 photographs in this exhibition represent the works produced between 1956 and 1976 by internationally-known photographer, Bruce Davidson. During the summer of 1979, the photographs were shown at the Walker Art Center and International Center for Photography. These works form the content of a major publication of the same title, published by Agrinde Publications, Ltd. Davidson's photography has appeared in *Vogue*, *Esquire* and *Life*, and he is a member of Magnum, the international photographers' cooperative.

The photographs in this exhibition cross geographic and emotional borders. Among the subjects are: *Widow of Montmartre*, *The Dwarf*, *Brooklyn Gang*, *Black Americans*, *The Bridge*, *Topless Restaurant*, *Los Angeles*, *East 100th Street*, *England and Scotland*, *Sicily* and *Welsh Miners*. Commonly, the artist's material is based on the lives of the poor. Despite their disadvantaged circumstances, the people are portrayed with pride, strength and dignity. Davidson's work has been characterized as "sympathetic realism" in which he enters private physical and spiritual worlds. One of his essays, *East 100th Street*, concentrates on a block in New York's Spanish Harlem where Davidson spent almost two years photographing and becoming part of the street life.

Each of the fifteen photographic essays in this exhibition has evolved through the power of the artist's vision. Bruce Davidson penetrates his subjects and exposes them with empathy and compassion. He has said, "I photograph moods, emotions. I have to feel close and intimate with people before I can move into some sort of visual destiny." His personality and skill permit the achievement of this effect. According to John Szarkowski of the Museum of Modern Art: "Few contemporary photographers give us their observations so unembellished — so free of apparent craft or artifice . . . The presence that fills these pictures seems the presence of the life that is described, scarcely changed by its transmutation into art."

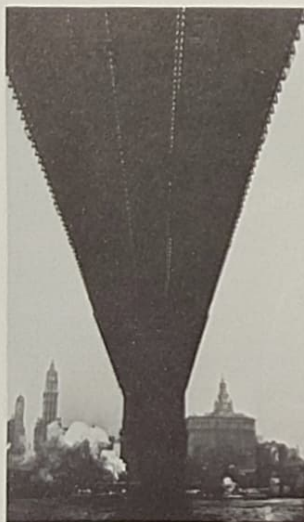


The Dwarf, 1958



Welsh Miners, 1965

Walker Evans : A Penetrating Vision



Brooklyn Bridge, New York, 1929



Untitled Florida, 1941

This is a high security exhibition.

Fee

\$735 Member - \$960 Non-member

Number of Pieces

50 - 60

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

140 running feet

Available

April 1980

50 photographs by Walker Evans have been loaned to WAAM from the permanent collection of the Museum of Contemporary Art, Chicago. The photographs, presented to the Museum by Arnold H. Crane, range from Evans' earliest vest-pocket prints of 1929-30 to unpublished photographs from his well-known Subway Series of 1940 when Evans traveled with a concealed 35mm camera.

Evans' early friendships with Ben Shahn and James Agee were important to his career. The famous photographs published in the *American Photographer* and *Let Us Now Praise Famous Men* (written with James Agee), were made during an intensely creative 18 months beginning in late 1935 for the Farm Service Administration.

These commissions were intended to document the plight of the rural poor and stress the accomplishments of the New Deal, and provided Evans and other photographers with an unparalleled opportunity to make truthful, intelligent photographs free from the constraints of commercialism and editors. Throughout his career, Evans' humble and ordinary subject matter contrasted with the ennobling power of his images which illustrate the quality of the human experience and have become for many Americans, their visual history.

The exhibition is circulated by WAAM with the assistance of a grant from the National Endowment for the Arts, a Federal agency.

Masters in Perception

MASTERS IN PERCEPTION, an exhibition of 55 photographs selected from the collections of the San Francisco Museum of Modern Art, is a survey of photography and its growth during its early years from 1856 to 1929. This collection presents works by 34 photographers, including such 19th century pioneers as George N. Barnard, Samuel Bourne, Peter H. Emerson, Frederick H. Evans, and D.O. Hill and Robert Adamson.

The exhibition provides a picture of the development of photography as an art form, as photographers employed the characteristics of their new processes — albumen prints, collotype, photogravure and the ubiquitous gelatin silver print — to explore technical and artistic exploration. Portraiture, landscape, pictorial effects and documentary photography are among the subject matter presented in the exhibition. Some photographers, Lewis Hine, Henry A. Hussey, Jacques H. Lartigue, are represented in greater depth; others, Margritte Mathier, Eadweard Muybridge, Paul Strand and Clarence H. White, by one or two works. In some cases lesser known images have been selected, resulting in an exhibition which reveals an intimate perception as well as the familiar expertise of these masters of photography.

The collection has been curated by John Humphrey, Curator of Photography at the San Francisco Museum of Modern Art, and is supported by a grant from the National Endowment for the Arts, a Federal agency.



Henry A. Hussey, *5:10 P.M., n.d.*



Peter Henry Emerson, *Untitled (Two Lads Gathering Twigs), n.d.*

This is a moderate security exhibition.

Fee

\$600 Member - \$780 Non-Member

Number of Pieces

55

Number of Crates

3

Weight

450 lbs.

Space Needed

150 running feet

Available

September 1979

Catalog

700 illustrated brochures included in rental fee

Irving Penn Photographs in Platinum Metals



Irving Penn, *Cigarette No. 7*, 1972

This is a high security exhibition.

Fee

\$1240 Member - \$1610 Non-Member

Number of Pieces

80

Number of Crates

6

Weight

1500 lbs.

Space Needed

310 running feet

Available

November 1979 - April 1981

Catalog

80 included in rental fee



Irving Penn, *Two Guedras, Morocco*, 1971

80 large format (approximately 22 x 30") photographs produced by Irving Penn between 1947 and 1975 have been loaned to WAAM from the Marlborough Gallery in New York. Almost one third of this stunning exhibition is comprised of Penn's most recent "personal" work, his found objects from the city streets: crumpled cigarette butts, flattened paper cups, dirty gloves and other trash which were the basis of his recent retrospective at the Metropolitan Museum of Art. These common materials are treated with the same richness and formality characteristic of Penn's noted celebrity portraits, nudes, common folk and primitive people which are also well represented in this exhibition. As a result, the viewer can be drawn into full appreciation of the photographs' light and tactile values regardless of subject matter.

The photographs have been produced on Rives and Arches paper through a laborious process of being hand-coated by the photographer, printed and processed; then recoated, printed with a second negative, and reprocessed to deepen shadows or brighten highlights. The papers are coated with platinum, palladium or iridium salts. These metals glint from within the paper fibers, accounting for the palest greys and deepest blacks. The technical virtuosity and the well known images such as, *Two Guedras*, *Cuzco Children*, *Picasso*, *Marcel Duchamp*, *Three Asaro Mud Men* and *Woman with Roses*, assure the popularity of this exhibition.

The accompanying catalog with essays by Henry Geldzahler, Alexander Liberman and John Szarkowski is designed by Irving Penn. 80 catalogs are included in the rental fee. The exhibition is supported in part by a grant from the National Endowment for the Arts, a Federal agency.

FEE REDUCTION

Spectrum: New Directions In Color Photography

The twelve photographers selected for this exhibition possess a mastery of craft, consistency of vision, and personal style. A number are recognized masters of contemporary photography and others are breaking ground and journeying into unexplored regions.

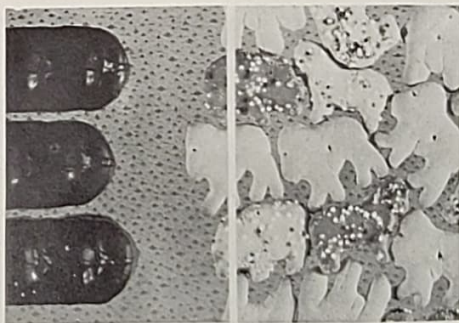
The emphasis of this exhibition is the creation of a personal and cerebral document, evincing an interest in personal narratives, photographic fictions, projected states of consciousness, fantasy, and subject matter that is protean and multiform. Quite often several of the artists whose work appear in the exhibition present the subject as not only what it seems; rather, the viewer is almost assaulted by the presence of arcane and often subliminal forces.

The work in the exhibition varies from Patrick Nagatani's large-scale, space-like abstractions in his recent *Bluescape Series* to Victor Landweber's suggestive and cynical "candid" polaroids. William Larson's photos of house plants sensitively express this artist's concern for speaking through his camera, while Leland Rice's studies of artists' studios lose the identity of place and scale. Joanne Callis exhibits highly personal work which seems ritualistic and seductive, and pulls the viewer between attraction and repulsion.

This exhibition was curated by Donna Nakao for exhibition at the Art Gallery of the University of Hawaii in December of 1979. A catalog with essays by John Upton and James Huegenin has been prepared for the exhibition.



Jo Ann Callis, *Woman With Wet Hair*, n.d.



Victor Landweber, *Bounty Bars/Animal Crackers*, 1978

This is a moderate security exhibition.

Fee

\$1350 Member - \$1775 Non-Member

Number of Pieces

117

Number of Crates

Unknown at printing

Weight

Unknown at printing

Space Needed

380 running feet (estimate)

Available

March 1980

Catalog

10 included in rental fee

John Altoon Drawings



B/W 16, 1967, Ink Drawing

John Altoon considered anything that was not oil on canvas to be a drawing, and this exhibition includes brilliantly colored works in watercolor, gouache, and ink. The 75 "drawings" were chosen from the Altoon estate and present the major developments in this important California artist's work during the fifties and sixties.

Altoon's lush and highly personal abstract style of the fifties gradually changed as he moved into the circle around the Ferus Gallery in Los Angeles, where artists such as Richard Diebenkorn and Hassel Smith exhibited alongside Ed Kienholz, Robert Irwin, and B.A. Bengtson. In the sixties Altoon's style began to include satirical popular imagery while still exuding the organic and evocative qualities of the abstractions. The salacious drawings from the "Satires," including the *Animal Series* and the *Cowboys and Indians Series*, will be paired with the best of the abstract drawings in this exhibition.

JOHN ALTOON DRAWINGS is part of a larger exhibition of Altoon's work scheduled in the fall of 1980 at the de Saisset Art Gallery and Museum at the University of Santa Clara, Santa Clara, California. This exhibition has been made available through the cooperation of the Braunstein Gallery, San Francisco, California.



Object 13, 1968, Watercolor and Ink

This is a high security exhibition.

Fee

\$1480 Member - \$1925 Non-Member

Number of Pieces

75

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

500 running feet

Available

February 1981

Catalog

10 included in rental fee



F-57, 1966, Ink and Watercolor

Artists' Portraits and Self-Portraits



Thomas Nast, *Our Artist Trying to Think of Something Funny*, 1897

This is a moderate security exhibition.

Fee

\$875 Member - \$1135 Non-Member

Number of Pieces

61 prints

Number of Crates

4

Weight

800 lbs. (estimate)

Space Needed

180 running feet

Available

September 1979

Catalog

1000 illustrated brochures included in rental fee



Paulus Pontius, *Peter Paul Rubens*, 17th Century

Sixty prints from the enviable collection of the Achenbach Foundation for Graphic Arts of the Fine Arts Museums of San Francisco exhibit portraits of artists from the 16th through 20th centuries, with emphasis on works from the 19th and 20th centuries.

Half of the exhibition consists of artists' self-portraits, full of the psychological insight and tension that can be expected when artists honestly depict themselves. Notable among this group are three different self-portrait prints after Rembrandt, 19th century realist works by Alphonse Legros and Max Klinger, humorous American self-portraits by Thomas Nast, John Sloan and Grant Wood, and powerful German Expressionist images by Lovis Corinth and Kathe Kollwitz. The other half of the exhibition consists of artists' portrayals of other artists, often but not always their friends and contemporaries. Included in this selection are etched portraits of Impressionist painters such as Eva Gonzales by Manet and Berthe Morisot by Renoir, as well as Cezanne's print of his fellow painter Armand Guillaumin and the young Ernest Haskell's dashing portrait of James McNeill Whistler.

A larger two part version of this exhibition was presented in 1976 and 1977 at the California Palace of the Legion of Honor. This traveling exhibition is supported by a grant from the National Endowment for the Arts, a Federal agency.

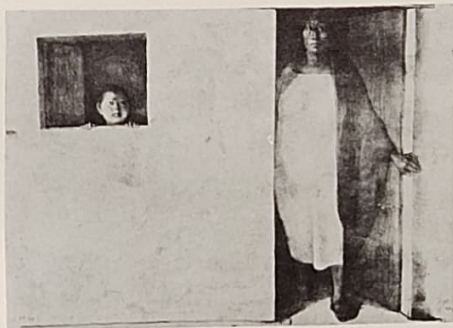
Contemporary Latin American Prints

CONTEMPORARY LATIN AMERICAN PRINTS is an exhibition of over 40 prints, primarily stone lithographs, executed during the past six years at Kyron Ediciones Graphicas Limitadas, Mexico City.

Among the twelve artists represented in the exhibition are the internationally-known Jose Luis Cuevas, Armando Morales, Rufino Tamayo, and Francisco Zuniga, as well as the younger artists, Maximino Javier, Geraldo Cantu, Leonora Carrington, and Francisco Corzas. Included as well are serigraphs by Pedro Friedeberg and Manuel Felguerez. The works in this exhibition reflect the Mexican sensibility in its mythical and cultural references, and reveal as well a contemporary interest that ranges from representational to abstract. Imbued with rich color and light, and strong composition, the prints convey a compassionate interpretation of the land and its people, which is rooted in human experience.

American-born master printer, Andrew Vlady, trained at Gemini, G.E.L. in Los Angeles and in Europe before opening Kyron in 1973. Kyron offers Mexican and Latin American artists an opportunity to work with a master printer to create high quality stone lithographs.

This exhibition is made available to WAAM through the cooperation of the Rubicon Gallery, Los Altos, California.



Francisco Zuniga, *Umbra*, 1974



Jose Luis Cuevas, *Dos Hombres*, 1973

This is a moderate security exhibition.

Fee

\$850 Member - \$1105 Non-Member

Number of Pieces

Approximately 40

Number of Crates

3 (estimate)

Weight

Unavailable at printing

Space Needed

215 running feet (estimate)

Available

August 1980

Contemporary Japanese Prints: Selections from the Ben and Abbey Grey Foundation



Nobuo Sato, *The Spring*, 1968

This is a moderate security exhibition

Fee

\$280 Member - \$365 Non-Member

Number of Pieces

20

Weight

240 lbs.

Space Needed

60 running feet

Available

May 1979 - April 1981

This exhibition includes 20 prints, primarily color woodcuts, created over the past 30 years. The woodblock print is a technique long associated with Japanese art. Contemporary Japanese prints are relatively unknown to Americans who have not yet developed a familiarity with newer Japanese works in preference for the popular classic prints



Kichlemon Okamura, *Eagle Hunter*, 1967

by Utamaro and Hiroshige, among others. These prints demonstrate historic continuity as well as the artists' experimentation with Western 20th century aesthetics. The prints reflect an adventurous spirit as well as a respect for tradition, showing that these artists can move deftly between the old and the new, between proven attitudes and innovation. Subjects range from the purely abstract to still lifes and landscape views of Japan. Among the artists represented are Hideo Hagiwara, Yas Kobashi, Kiyoshi Saito and Sadayuki Takeda.

On loan from New York University's Grey Art Gallery and Study Center, the prints come from the Ben and Abbey Grey Foundation Collection of Contemporary Asian and Middle Eastern Art.

A History of American Art through Printmaking

Since 1972 the Wichita Falls Museum and Art Center, Wichita Falls, Texas has been developing a collection of prints by notable American artists from the early 1700s through the present. On loan to WAAM are 53 prints which have been carefully selected to offer both the casual gallery visitor and the scrutinizing student a sampling of "who's who" in American art history.

One can see the evolution of style and taste from the earliest prints with documentary information such as Peter Pelham's mezzotint, *Portrait of Cotton Mather* executed in 1728 to the romantic interpretations of George Catlin's *Buffalo Hunt* (1844), Thomas Moran's chromolithograph of Yellowstone National Park (1875), and Winslow Homer's popular image, *Saved* (1889). Regionalism of the 1930s is represented by Childe Hassam, Thomas Hart Benton, Reginald Marsh and Grant Wood. Abstract expressionism, pop and op art, color field and new realism are movements which are broadly presented in this exhibition. Although many of the artists, including Mark Tobey, Andy Warhol, Tom Wesselman, Richard Diebenkorn, Wayne Thiebaud, Helen Frankenthaler, Richard Estes and Philip Pearlstein are known as painters, they are also adept at handling special print problems. Therefore, there is more substance in their work than simply translating a painted image to a print technique.

In addition to the aesthetic merits, this exhibition also provides a strong teaching resource developed around the technical theme of printmaking. Lithography, silkscreen, woodcut and all of the intaglio methods including etching, drypoint and engraving are available to study.

This exhibition is supported in part by a grant from the National Endowment for the Arts, a Federal agency.



Edward Hopper, *Evening Wind*, 1921



Etching, Joseph Cornell, *Hotel du Nord*, 1972

This is a moderate security exhibition.

Fee

\$675 Member - \$875 Non-Member

Number of Pieces

54

Number of Crates

4

Weight

800 lbs. (estimate)

Space Needed

240 running feet

Available

April 1980 - April 1982

FEE REDUCTION

Hans Hofmann: Colorist in Black and White



Girl Seated 1, ca. 1926

Hans Hofmann arrived in the United States in 1932, a refugee from Nazi Germany. His influence as a teacher and as a painter of exceptional talent was soon felt in this country. The verve and brilliance of Hofmann's painted abstractions owe much to his black and white studies. Hofmann's art reflects his observation of, and reactions to the everyday world. He communicates the sensations which landscapes and figures evoke for him through the energy of brushstrokes which are descriptive and emotive. Each of the drawings in this exhibition gives the viewer insight into the uninhibited spontaneity of Hofmann's artistic spirit. The 56 black and white drawings from all phases of Hofmann's career include 10 self-portraits done in 1935.

These drawings are on loan from the Hans Hofmann Estate, courtesy of Andre Emmerich Gallery, New York. The exhibition is made available by International Exhibitions Foundation, Washington, D.C.

This is a moderate security exhibition.

Fee

\$500 Member and Non-member

Number of Pieces

56 drawings

Number of Crates

3

Weight

601 lbs.

Space Needed

200 running feet

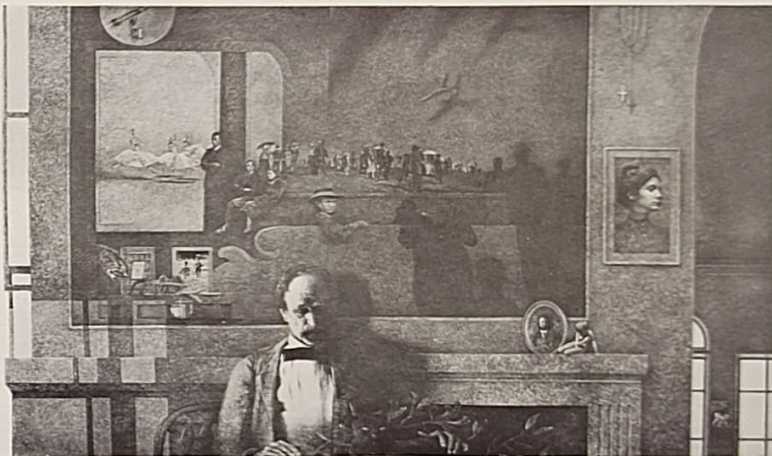
Available

December 1, 1978

Prints by Peter Milton

This collection of 65 etchings by the American print-maker Peter Milton includes his characteristic compositions of lightly populated land and city-scapes, rendered with technical precision and detail. Milton's sophisticated technique makes use of combinations of Illt-ground, hard-ground, photosensitive etching, photographic transfer, aquatint, and engraving. His imagery presents intriguing spacial and psychological ambiguities which lend to each print an aura of mystery and timelessness. This exhibition traces the development of the artist from his relatively simple early land-scapes to more recent multi-level compositions, such as *Daylilies* and *Julia Passing*.

This exhibition was organized by Dr. Stephen Andrus, Director of Impressions Workshop in Boston, and is made available by International Exhibitions Foundation, Washington D.C.



Daylilies, 1975

This is a moderate security exhibition.

Fee

\$875 Member and Non-Member

Number of Pieces

65

Number of Crates

3

Weight

1,330 lbs.

Space Needed

250 running feet

Available

May 1978

Catalog

Brochure accompanies the exhibition

Hans Hofmann: Colorist in Black and White



Girl Seated 1, ca. 1926

Hans Hofmann arrived in the United States in 1932, a refugee from Nazi Germany. His influence as a teacher and as a painter of exceptional talent was soon felt in this country. The verve and brilliance of Hofmann's painted abstractions owe much to his black and white studies. Hofmann's art reflects his observation of, and reactions to the everyday world. He communicates the sensations which landscapes and figures evoke for him through the energy of brushstrokes which are descriptive and emotive. Each of the drawings in this exhibition gives the viewer insight into the uninhibited spontaneity of Hofmann's artistic spirit. The 56 black and white drawings from all phases of Hofmann's career include 10 self-portraits done in 1935.

These drawings are on loan from the Hans Hofmann Estate, courtesy of Andre Emmerich Gallery, New York. The exhibition is made available by International Exhibitions Foundation, Washington, D.C.

This is a moderate security exhibition.

Fee

\$500 Member and Non-member

Number of Pieces

56 drawings

Number of Crates

3

Weight

601 lbs.

Space Needed

200 running feet

Available

December 1, 1978

Prints by Peter Milton

This collection of 65 etchings by the American print-maker Peter Milton includes his characteristic compositions of lightly populated land and city-scapes, rendered with technical precision and detail. Milton's sophisticated technique makes use of combinations of lift-ground, hard-ground, photosensitive etching, photographic transfer, aquatint, and engraving. His imagery presents intriguing spacial and psychological ambiguities which lend to each print an aura of mystery and timelessness. This exhibition traces the development of the artist from his relatively simple early landscapes to more recent multi-level compositions, such as *Daylilies* and *Julia Passing*.

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Daylilies, 1975

This is a moderate security exhibition.

Fee

\$875 Member and Non-Member

Number of Pieces

65

Number of Crates

3

Weight

1,330 lbs.

Space Needed

250 running feet

Available

May 1978

Catalog

Brochure accompanies the exhibition

New York Collection Portfolio



Roy Lichtenstein, *Untitled*, 1973



Mark di Suvero, *Untitled*, 1973

This is a moderate security exhibition.

Fee

\$550 Member - \$715 Non-Member

Number of Pieces

30

Number of Crates

2

Weight

350 lbs. (estimate)

Space Needed

100 running feet

Available

September 1979

The 30 small format lithographs, silk screens, photographs, xerox copies and multiples in the PORTFOLIO were created by: Lee Bontecou, Robert Bree, John Chamberlain, Walter de Maria, Jim Dine, Mark di Suvero, Oyvind Fahlstrom, Dan Flavin, Red Grooms, Hans Haacke, Alex Hay, Donald Judd, Ellsworth Kelly, Sol Lewitt, Roy Lichtenstein, Robert Morris, Louise Nevelson, Kenneth Noland, Claes Oldenburg, Nam June Paik, Robert Rauschenberg, Larry Rivers, James Rosenquist, George Segal, Richard Serra, Keith Sonnier, Richard Stankiewicz, Cy Twombly, Andy Warhol and Robert Whitman.

As a teaching tool, they represent the tremendous range of tendencies in the New York art scene of the 1960s. Of special note, the PORTFOLIO contains the first prints of sculptors: Donald Judd, Mark di Suvero, and John Chamberlain.

The PORTFOLIO was organized, published and sold by Experiments in Art and Technology (E.A.T.) in 1973 for fund raising purposes in order to purchase work and broaden the American collection of the Moderna Museet in Stockholm. The works were selected by K.G.P. Hulten, formerly the Museet Director, and presently the Director of Musee National d'Art Moderne at Centre Georges Pompidou at Beaubourg.

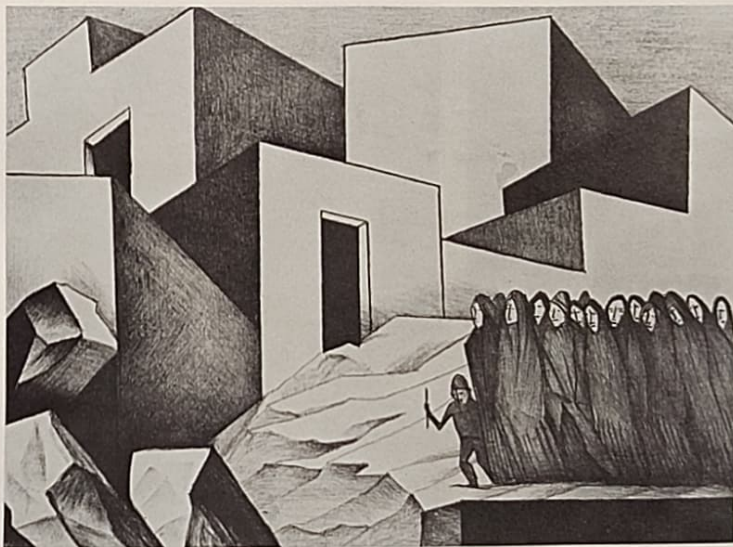
The exhibition is made available to WAAM through the cooperation of the San Francisco Museum of Modern Art.

Jose C. Orozco and Diego Rivera: Drawings and Prints

Forty graphic works by Mexican muralists Jose Clemente Orozco and Diego Rivera comprise this exhibition selected from the collections of the San Francisco Museum of Modern Art. Both artists lived and worked through years of political upheaval in Mexico, and their work celebrates the Mexican people in their humanity and daily concerns, which changed little despite governmental reform.

Rivera is represented by 19 drawings in pencil, sanguine and charcoal, crayon and chalk. His solid, rounded forms convey a feeling for his subjects' inner strength as well as outer grace. Four drawings are studies for the San Francisco Stock Exchange fresco. Orozco's 18 black and white lithographs and 2 etchings convey in their harsh line the hardships of the rural peasants' existence. His skill in caricature is demonstrated in *Tourists*, 1928.

This exhibition is made available by the San Francisco Museum of Modern Art, with assistance from the California Arts Council.



Jose Clemente Orozco, *Mexican Pueblo*, 1930

This is a moderate security exhibition.

Fee

\$850 Member - \$1105 Non-Member

Number of Pieces

40

Number of Crates

4

Weight

1020 lbs.

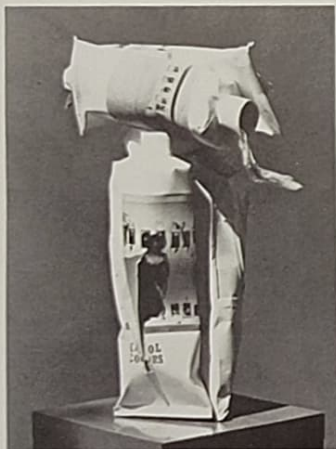
Space Needed

150 running feet

Available

July 1978 - June 1980

Prints: New Points of View



Kamol Tassananchalee, *Artist's Color 1*, 1977

This is a moderate security exhibition.

Fee

\$865 Member - \$1125 Non-Member

Number of Pieces

60

Number of Crates

9

Weight

1667 lbs.

Space Needed

280 running feet (estimate)

Available

February 1979 - September 1980

Catalog

800 illustrated brochures included in rental fee



Sylvia Lark, *Standing Still*, 1978



William T. Anderson, *Beyond the 100th Meridian Series:
Dull Knife*, 1978

California artists using new and non-traditional approaches to printing processes have changed the concept of printmaking, as well as the idea of a print's conventional appearance. PRINTS: NEW POINTS OF VIEW is a traveling exhibition of 60 prints by 30 artists which brings together some of the most innovative work combining mixed media with hand printing being done in California today. All of the pieces in the exhibition extend the print beyond the traditional or unite one or more of the print mediums with other techniques and materials, such as cast paper, drawing, collage, blueprint, fabric, or sculptural concepts.

Freed from the concept of editioning, these artists explore the possibilities and potential of the print medium when linked with other processes. The versatility of the print-making medium is reflected in the work of the participating artists, among them Pam Beedle, Shiro Ikegawa, Barbara Kasten, George Miyasaki, Nathan Oliveira, Jon Palmer, Joseph Raffael, Kamol Tassananchalee, Chisato Watanabe, Ruth Weisburg and Ann Woodman.

This exhibition, curated by Sylvia Lark, was first exhibited at the Crocker Art Space, Sacramento, in December 1978, and is made available to WAAM through the cooperation of the E.B. Crocker Art Gallery. The exhibition is supported by a grant from the National Endowment for the Arts, a Federal agency.

Robert Rauschenberg: Stoned Moon Series

This exhibition is composed of 33 lithographs created and executed by Robert Rauschenberg during 1969 and 1970. At the invitation of the National Aeronautics and Space Administration, Rauschenberg was in attendance at the launching of the moon-bound Apollo II spacecraft. Drawing upon his observations, perceptions, and emotions, Rauschenberg, through his implementation of color and collage as a means of expression, explores the full range of possibilities within the medium, thereby producing a vigorous message. The impact, energy, and attitudes enveloping man's first landing on the moon are astutely reflected within the contents of this series. The importance of the moon landing is honored in artistic terms by the printing of two of the lithographs included in this exhibition, *Sky Garden* and *Waves*, which are two of the largest works thus far executed on a lithographic press.

This series of lithographs has been made available from the collection of the San Francisco Museum of Modern Art and Gemini, G.E.L., Los Angeles, with assistance from the California Arts Council.



Robert Rauschenberg, *Horn*, 1969

This is a moderate security exhibition.

Fee

\$1000 Member - \$1300 Non-Member

Number of Pieces

33

Number of Crates

6

Weight

1285 lbs.

Space Needed

180 running feet

Available

May 1978 - May 1980

Fritz Scholder Monoprints



Sioux with Button, 1978

This is a moderate security exhibition.

Fee

\$775 Member - \$1010 Non-Member

Number of Pieces

30

Number of Crates

Unavailable at printing

Weight

Unavailable at printing

Space Needed

130 running feet

Available

February 1980

Catalog

750 brochures included in rental fee



Indian and Snake, 1979

This exhibition is comprised of thirty monotypes created and executed by Fritz Scholder during the years of 1978-79. These monotypes offer a unique and contemporary view, not only of Scholder's work, but of the often-painted Southwestern landscape and its people. Scholder is held in high regard for his depiction of the American Indian, and this exhibition is inclusive of imagery of Native Americans, animals, and Egyptian phenomena. In his search for the essence of his subjects, Scholder concentrates on color and strength of form. He explores the colors and textures of his subject matter, the heritage of the Indian people, and the delicate relationship between the two.

This collection represents the first exclusive exhibition of Scholder's exploration of this medium — the monotype. He enjoys an international reputation for his work in oil on canvas and lithography, and is represented in the permanent collections of such museums as Museum of Modern Art, New York; Bibliotheque Nationale, Paris; and Los Angeles County Museum.

This exhibition has been made available through the cooperation of the Smith Andersen Gallery, Palo Alto, California.

Six Decades of Prints by Fritz Eichenberg

Fritz Eichenberg is among the most distinguished artist-illustrators of this century. Working first in Germany and subsequently in the United States, he has produced wood engravings and lithographs for many classics of Western literature. This exhibition of 120 prints, selected by Gene Baro from the collection of the artist, presents fifty-five years of Eichenberg's finest work and includes such well-known illustrations as those for *Till Eulenspiegel* (1922), *Crime and Punishment* (1938), *Gulliver's Travels* (1940), *Tales of Edgar Allan Poe* (1944), *Wuthering Heights* (1946), and *The Brothers Karamozov* (1949). Illustrations for the recently-published *Adventures of Simplicissimus* (1977) and the soon-to-be-published portfolio, *Dance of Death* (1979) also are represented, as are a number of important individual prints such as the Lincoln Portrait of 1943, "The Seven Deadly Sins" (1962), and "Chronos Devouring" (1971). The technical skill and imagination with which these prints are rendered evoke a mood which enhances the author's intent.

This exhibition is made available through the cooperation of International Exhibitions Foundation, Washington, D.C.



Dostoevsky, *The Idiot The Executioner*, 1956



The Adventurous Simplicissimus Frontispiece, 1977

This is a moderate security exhibition.

Fee

\$950 Member and Non-member

Number of Pieces

120

Number of Crates

Unavailable at printing

Weight

1000 lbs. (estimate)

Space Needed

250 running feet

Available

March, 1980

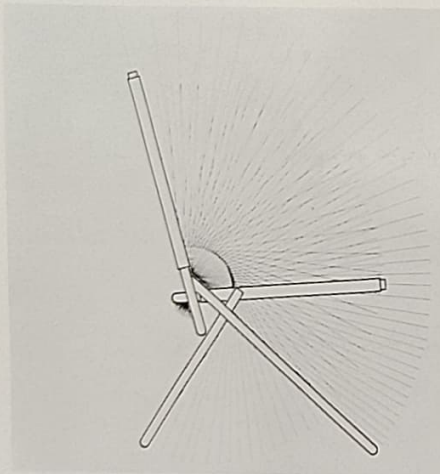
Catalog

Available

The 1977 International Chair Design Competition



Societadi Ergonomia, *Worker's Rump-Rest Posture Chair*



Mike Lance, *Folding Chair*

This is a moderate security exhibition.

Fee

\$800 Member - \$1040 Non-Member

Number of Pieces

9 chairs with schematic drawings,
20 maquettes, 30 design panels

Number of Crates

3

Weight

1240 lbs.

Space Needed

1600-2000 square feet

Available

March 1979 - November 1980

Catalog

75 included in rental fee

Sponsored by the San Diego Chapter of the American Institute of Architects, and originally exhibited at the San Diego Museum of Art, the 1977 International Chair Design Competition was the first major chair design contest since New York's MOMA sponsored one in 1946.

Over 500 entries from North and South America, Europe, Asia, Africa and Australia competed for the \$30,000 prize money. Of the nine winners, four are from the United States, three from Italy and one each from Switzerland and Japan.

Included in the exhibition are the nine full-scale award winning chairs, their maquettes, and schematic drawings documenting the design process.

Honorable mention was awarded to thirteen additional chairs. These chairs will be documented by maquettes and design panels.

This exhibition was coordinated by Dextra Frankel and has been made available to WAAM through the assistance of the San Diego Museum of Art. The 134 page catalog is an excellent visual record of the exhibition.

This is a moderate security exhibition.

Traditional Bolivian Textiles from the Jonathan S. Hill Collection

This exhibition offers a colorful array of traditional hand-woven textiles created by the Quechua and Aymara Indians of Bolivia during the nineteenth and twentieth centuries. Men's and women's costumes and accessories for both daily and festival use are featured, clearly demonstrating the continuity of weaving techniques from the Inca, Colla, and other Pre-Columbian Peruvian civilizations.

Focusing on several of the main areas where the weaving is notable for its unique styles and motifs, garments such as ponchos, axsus (capas), mantas (carrying cloths), fajas (belts or sashes), and chuspas (coca leaf pouches) woven of hand-spun alpaca and llama wool, reveal a stunning variety of techniques and a sophisticated design sense. Warp-faced fabrics, embellishments and edgings are produced on simple looms. Few preliminary patterns are used, and much design improvisation takes place during the weaving process, within the limits of traditional methods. Abstract geometric patterns and symbols, as well as animated, often humorous depictions of familiar and imaginary animals and spirits emerge in vibrant hues. The fabrics reflect an ancient spiritual heritage, influenced by European Colonial conquest and modern socio-economic changes.

This display is an excellent opportunity to study and appreciate a masterful native craft tradition that is not yet popularly acknowledged. The exhibition has been organized by Jonathan Hill and Tamara E. Wasserman, authors of a forthcoming book, *Traditional Textiles of Bolivia*, (Dover Publications, N.Y.).



Potolo, 1/2 Aksu, Early 20th Century



Charasani Manta, Mid 20th Century, Ulla Ulla Village



*Mother and Daughter Displaying a Loom
Charazani, Northern Bolivia*

This is a moderate security exhibition.

Fee

\$750 Member - \$975 Non-Member

Number of Pieces

30 textiles, 25 accessories: belts, sashes, pouches for display in cases, carousel of slides
11 photographs

Number of Crates

2

Weight

436 lbs.

Space Needed

200 running feet

Available

July 1979 - May 1981

Music with Roots in the Aether



Robert Ashley. Photo by Mimi Johnson



Interview with Alvin Lucier, Photo by Philip McKanna

This is a high security exhibition.

Fee

\$1,000 Member - \$1,300 Non-Member

Number of Pieces

14 video tapes, 14 hours

Number of Crates

1

Weight

36 lbs.

Space Needed

Gallery suitable for viewing one or more video monitors; stereo sound system

Available

May 1979 - August 1981

MUSIC WITH ROOTS IN THE AETHER is a landmark video-art documentation of progressive trends in contemporary music, designed and directed by Robert Ashley. The tapes present the work and ideas of the American composers David Behrman, Philip Glass, Alvin Lucier, Gordon Mumma, Pauline Oliveros, Terry Riley and Robert Ashley. Each composer is presented in a two-hour program of musical performance and discussion. The programs are in color video with stereophonic-high fidelity sound.

MUSIC WITH ROOTS IN THE AETHER documents a style of musical composition of the "post-serial/post Cage" movement which is of major importance in the United States and Europe and has brought international recognition to the artists. The video tapes demonstrate a composed music, ranging in influences from sophisticated electronic technology to far eastern music and thought, that goes beyond the possibility of written notation and that exists only in performance or recording. The tapes constitute a performance festival in new music presented in the detail of video art and in the intimacy of a specially designed installation. The composers discuss their life and work and perform important examples of the musical art they have created.

This exhibition is made available to WAAM by Performing Artservices, Inc., New York.

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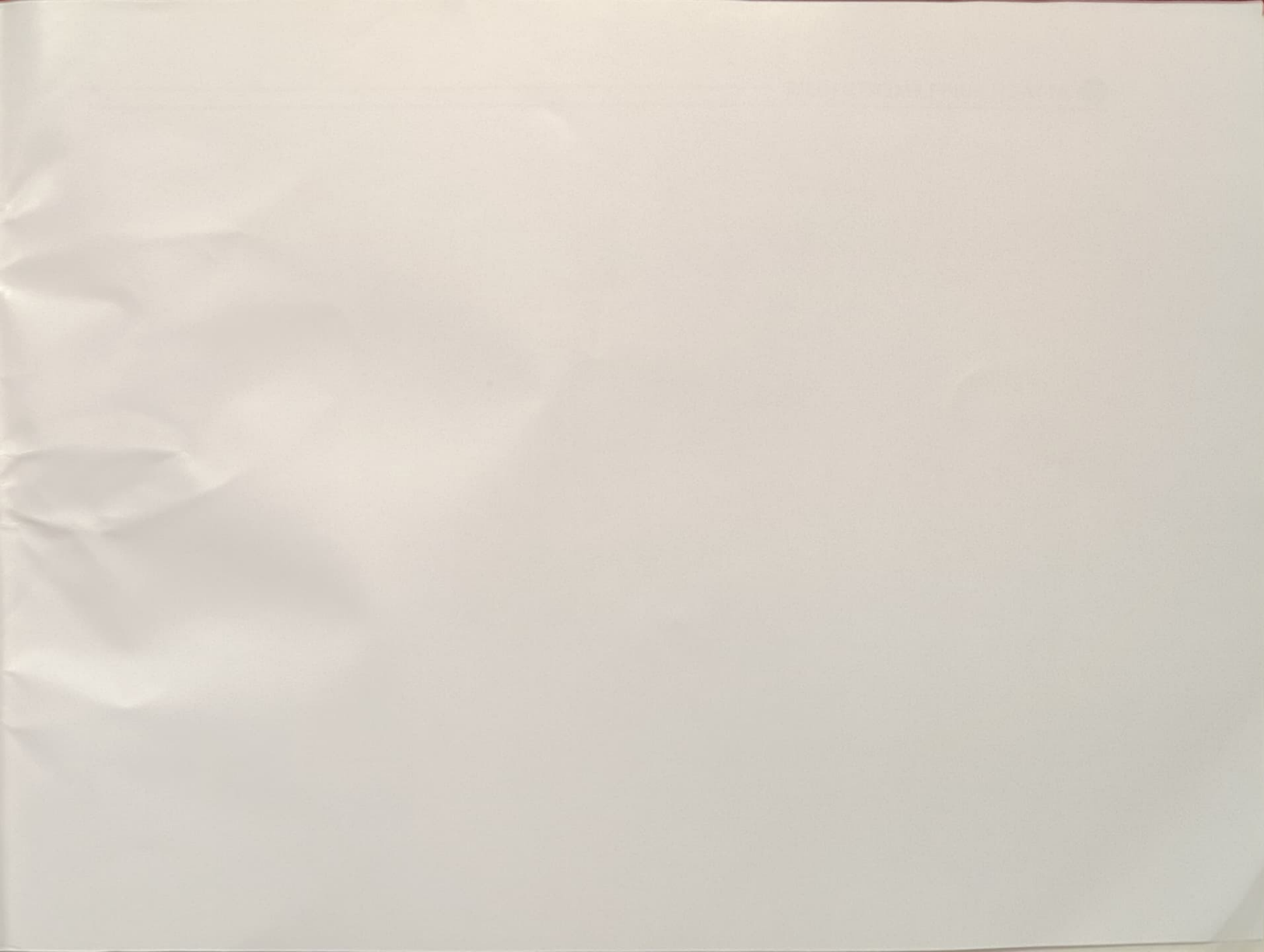
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